



MONTREAL
COMPOSER
POP DAVID

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TALKING TO FEMINIST
WRITER CAROLINE
HEILBRUN

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SUMMER AT THE
PLAYER'S THEATRE

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MCGILL DAILY CULTURE

VOLUME 83 • NUMBER 42

Luz and his bunch of bootlickers since 1911

THURSDAY, NOVEMBER 18, 1993

Markie and the SSMUtones dance the fee-hike shuffle



Struggling for their lives

*Ever watched anyone being shot
before? Maybe you should*

BY HASAN KARRAR

Picture a student in East Timor. He's about our age. But he's kind of different. He has watched his family being killed in front of him.

"I'm prepared to pay any price. I'll pay with my life, but I'll continue to resist," he said in a perfectly calm tone as he explained his struggle against the Indonesian military.

From the beginning of *In Cold Blood*, the first in a series of films on worldwide human rights abuses, the thing that struck me was how diverse and difficult this world is. Sometimes it's even difficult to just live.

Tools for peace, a Concordia based student group, has organized the *Images of Resistance* film series, which began at Concordia University last Thursday. The first screening consisted of three documentaries—*In Cold Blood*, a documentary on the 1992 massacre in Deli, East Timor; *Allpamanda*, on the struggle of Ecuador's indigenous people and *Struggling For Our Lives*, on Guatemalans building a new way of life in spite of the country's barbaric military régime.

In Cold Blood was made by a British film crew who happened to be present just as the army opened up fire on civilians in 1992.

During a peaceful demonstration, the Indonesian army came along and started shooting down people. Over a hundred people were simply mowed down because they happened to be there when the military was in one of its (usual) party moods.

"They had to be blasted. Delinquents like these agitators have to be shot. And we will shoot them," explained an army officer.

It remains up to the individual to decide whether demonstrating for freedom is agitation, especially since more than 200,000 people have been shot in

East Timor in the past 15 years.

According to one East Timorese, the US doesn't intervene because they're making money selling arms to the Indonesian military. This year Canada has signed a one billion dollar trade agreement with Indonesia. And the UN doesn't intervene because "Indonesia won't allow them into East Timor"—which is really amazing, since that never stopped UN inspectors from walking into Iraq with their satchels and their solar hats, so reminiscent of the cultural genocide of the good old colonial days.

Allpamanda — Environment on the agenda

In 1990 the Amazonian people marched into the Ecuadorian capital to lay claims to their ancestral lands, demanding that the government recognize Ecuador as a multi-cultural and multi-national state and implement constitutional reform. The documentary contained speeches made by the delegates to the government.

"All we need, we have in this beautiful Amazon," one of them remarked.

Yet some things never change, and in the cities Indians are still regarded as free loaders. It is the same sentiment that allowed the Ecuadorian government to allow multi-national corporations set up the logging industry in the area.

"Mr. President, you only know us when you need our votes to become president. Oil companies come here, look what they've done. These bastards, these murderers. We wanted to keep it clean," screamed an angry female delegate.

The Indians weren't against progress, another delegate argued.

"We want this ground to live

continued on page 3...

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Pop David in mid composition

A taste of resistance



...continued from front page

on. We do not want it on the pretext of economic development," he said. "It hurts us to see how our health is disappearing."

What it's like to be hungry

The Guatemalan régime is bent on the extermination of indigenous people, and thousands have had to leave their homes to escape military repression.

In the film *Struggling For Our Lives*, one woman remarked, "We want the soldiers to leave and stop shelling, shooting and bombing us."

"The army calls us guerillas but we're only farmers. They captured men, women and children and hung them all," she continued.

The Guatemalans are determined not to succumb to pressure. "No one else, no matter how powerful, has the right to take life away from us," another

woman remarked.

After watching the documentaries one thing becomes obvious — Kant was wrong when he said that there's a universal sense of justice and a knowledge of right from wrong in all people.

There's something about this mildly stimulating pseudo-intellectual university life that disorients ourselves from the real world. I remember this one scene very vividly of Guatemalan couples dancing to a drum beat and a two string broken guitar amidst a desolated village. Clearly they've got something we're missing.

Tools For Peace will be having its next viewing on November 24 th of November at 7:30 pm at 1455 de Maisonneuve, room 651. Corracoriente (Against the Current), Dirty Business and Postcards from Mexico, all documentaries about the human rights situation in Mexico, will be screened.

BY THOMAS WHITE

Somewhere in a small studio in Montréal, filled with a variety of musical instruments and covered with posters of the likes of Miles Davis, Sunra and Frank Zappa, Pop David is churning out music for the nineties, composing and playing it all himself in a one-man crusade.

"This is the time in the nineties when there is tremendous change going in the world, a new economy, a new world order. Musicians have to catch up to that. This is the time, as a musician, to reflect," said Pop David.

Pop David is originally from Brooklyn, but since he's been in Montréal it's been "one long

trip in music". He started music at an early age, and played in several different bands, his history differing little from that of most performers.

The Pop David concept was developed in 1980 and he has been working on it since, collecting an impressive catalogue of music to his name, with about twelve tapes and over a hundred and fifty songs.

Zero Square, the first album Pop David released, appeared in 1990. Earlier material wasn't released because he felt the recordings lacked quality, but things have been getting better and better soundwise since.

Of the latest album, Pop David is most proud. *Standin in the way of Progress* is an eclectic mix of styles, incorporating elements of African-American beats and heavy metal typesounds into a whole that can only be described as 'different'. As Pop David writes, "Life is too short for ordinary music".

The lyrics provide a satirical look at real life everyday things we deal. What is more remarkable is how Pop David uses the human voice as a musical instrument, taking it beyond its speech function. This structuring of music betrays his nature as something more than just a songwriter.

Pop David has been referred to by some as the "Black Zappa". This comparison stems from the multiplicity of styles inherent in Pop David's music, and in his approach.

"I feel lonely because there aren't many people doing what I'm doing in terms of the

concept and the architecture of the music. I don't have much peace as a Black composer doing that variety stuff. I don't want to say that, I'm the only one on the planet doing this kind of stuff, but it is a reality that if you're Black the view is that you must do rap or funk or blues. Yes, I do that too, but I also go from death metal to classical, any known music. You have everything, there are a lot of sides to the music."

"We're at the end of the twentieth century. From the forties and beyond, Elvis and the fifties, the 60's, 70's and 80's etc. We are at the time when all that wealth of music, everything, needs to be reinvented and built from the ashes of the past," he added.

The recording season is over for Pop David and he has plans to do a few gigs around Montréal with a band called the Pop David Bang. In the past he has had trouble assembling musicians versatile enough to play his material, and consequently never played more than two or three times a year. But now he is determined to get out there and make an impression.

"I've been in the laboratory for eleven years. It's time for Pop David to go out of the closet. I've had my wake up call and everything is falling into place."

Catch this Montréal phenomenon live sometime soon. You can pick up the latest tape, *Standin in the Way of Progress* at Cheap Thrills, Dutchy's, L'Échange, L'Oblique and L'Indigo.

words & pictures

Power Trip

by Jane Tremblay



COMMENT

Educating the oppressor

In my whole life I've been called "nigger" twice. The first time I was fourteen and a white man in Barbados called me a nigger bitch because I refused to get in a line of some 30 people to buy something for him. I stood there, shouting right back at him, until he started to get violent and someone kicked him out of the place.

The second time was just this last Sunday, walking up St. Denis. I didn't even see it coming. The first thing I had learned when I came here was to "watch out for the leather-jacketed white men in tall black boots. And if they have bald heads, cross the street."

So I wasn't particularly concerned about the grandmotherly little woman who had quietly walked up beside me with the specific purpose of calling me nigger.

"I don't want your fucking nigger money [I had coins in my hand]! I'm a fucking German and I don't need your fucking nigger money!"

I'm older than fourteen now. I was definitely big enough, and mad enough, to stop and tell that little old Nazi where she could stick her German ancestry (Bist du deutsche? Dann kehre dich zurück nach Deutschland, Scheißkopf!)

But I just kept walking. Not because I was scared of that pathetic old woman, but because I knew, if anyone saw me, a black woman, shouting at a cute little grandmother in the street, no one would ask questions. The police certainly wouldn't. Black people get arrested — and killed — for less in this city every year.

I justified it by telling myself that there were bigger battles to fight, and there was no use wasting energy on one fool. Honestly, I don't believe that there was anything I could have told her, right there on the street, that would have made her less of a bigot.

But, suppose I had taken just a few minutes and stopped to scare the hell out of that old woman. Perhaps she'd think twice next time, maybe it would one day have meant that one less black child would have to hear her call them a nigger.

But this is Montréal, and, more than likely, the situation would not have unfolded in my favour. At best, I'd have been chased down the street by someone who interpreted the situation as a poor defenseless old lady getting robbed by another evil minority.

So, I don't think every person of colour who has simply turned their backs and walked away from racial insults is a coward. It is not our duty to educate every ignorant jackass who attacks us on the street about how they are oppressing us. We have problems in our own communities, and our own empowerment to see to.

If bigots haven't learned better by now that's their problem. I was not that old woman's mother. She knew exactly what she was doing, and she just didn't care. If, one day, she says that same crap to a very large, very angry person of colour, and she gets her head knocked in, well, that's one less Nazi in the world.

Few would dare ask a woman, after she's been accosted by a man in the street, to go back and explain to that man, calmly and sweetly, how his misogyny made her feel. If she was brave enough, fine, but who would be so presumptuous as to tell her it was her duty?

So sometimes, when I see a skinhead, or even hear an intentionally racist statement, I keep going. Not always, but sometimes. People of colour do have more important things to do than teach white people how to behave.

Melanie Newton



HYDE PARK

Dateline for democracy, open debate

An opinion by Hillel C. Neuer

As outgoing editor of *Dateline: Middle East* magazine, I must confess that it is hardly my practice to respond to criticism of any of our featured articles, any more than one would expect to see *McGill Daily* editor Dave Ley defend this Hyde Park of mine. (Our student magazine - now more than six years old, and the only one of its kind - publishes a variety of opinions concerning the Middle East, and takes no particular political stand other than the support of democracy in that region.)

However, Nishi Aubin's somewhat convoluted *Hyde Park* titled "Dateline's Hypocrisy" demands a response. In alleging "a great number of factual errors" and other sins in *Dateline* articles - and I challenge Ms. Aubin to spell these out rather than spread vague (and hence irrefutable) charges - she apparently confuses the expressed opinion of contributors with the magazine's own viewpoint.

Moreover, her accusations of "hypocrisy" with respect to our mandate (as a publication of the Student Coalition for a Just Peace) ring hollow. For not only did the magazine's leading editorial express

optimistic support for the recent peace agreement, but a considerable portion of the issue was dedicated to understanding the relevant peace-process documents. Ms. Aubin has no monopoly on support for peace.

That *Dateline* should apologize for allegedly "upset[ing] people of Arabic, Muslim, Middle Eastern descent" is tantamount to asking the *New York Times* to refrain from criticizing apartheid, because it may "upset" many white South Africans. But objectionable state policies cannot go unobjected.

Ms. Aubin may not like it, but so long as Syria, Iraq, Iran, etc., continue to brutally repress their own populations, those governments will, deservedly, be criticized by any person who honestly cares about human rights.

It is no surprise, then, that many of our articles over the past years have been authored by natives of the Middle East - including Kurdish and Arab students - who demand an end to state repression. In fact, though this should be irrelevant, the last issue featured five Arab contributors, in addition to a lengthy piece which attacked critics of Is-

lam's treatment of women.

The previous issue showcased the views of Arab Jordanians, and we have published interviews with the PLO, even in the days before their 1988 renunciation of terrorism.

Clearly, the notion that *Dateline* does not strive for balance is as insulting as it is patently false. Indeed, the real question here is for Nishi Aubin: why, one wonders, would an article exposing cruelty to women in Syria, or chemical weapon-use by Saddam against Shi'ites, so offend her? Does she want the student press busy extolling the virtues of Saddam, Assad and Khaddafi?

All the same, it is refreshing that sentiments are being expressed in the format of debate, and not blows; to be sure, this was precisely the purpose of *Dateline*, and the method ultimately chosen by the leaders in the Middle East.

Finally, if Ms. Aubin does have a genuine point to make, I can assure her that her letter or article would be more than welcome in the pages of *Dateline: Middle East*, provided it does not promote hatred, racism, misogyny or homophobia.

... LETTERS

was the first time Algeria had gained international recognition.

As for Mr. Koffler's hyper-ventilation over the Iraq-Iran war, this was not a cultural activity, rather an 8 year long massacre. The reason the bombing of Lebanon by Israel was mentioned is as stated in the passport; Lebanon depended on tourism for income. The bombing and the civil war did not help at all.

I think Dan Koffler should take his frustrations out on the editors of the Almanac (rather than the ASA) who also did not mention the hostile Syrian occupation of Lebanon, for which we take offence.

If there is anyone who is consistently dull, it is you Danny for bringing up the ugly past.

Let me clarify Mr. Koffler that until

1948, there was no Israel. In fact, to add to your misery, it is the World Almanac that chooses to name the region Palestine. Take it up with the editors, Otto Johnson and Daniel Kulkosky!

Anyway, why are we so fanatical this year Danny? Haven't you heard - peace is in the air, or do you and Hamas go hand in hand in opposing such issues?

Arab Students' Association

LETTERS

Fact check

To the Daily:

Despite the fact that there was no point to Dan Koffler's letter of November 8th, other than an excuse to rant and rave like a hysterical fanatic, his facts were once again wrong.

It is nice to see that Mr. Koffler paid such close attention to our *Culture* publication. Mind you, he could not point out why there were only 20 states and not 21. Let me aid this individual by telling the public that the missing state

was Bahrain. Unfortunately, an error on the part of the copy centre was discovered after last year's cultural exhibition for which the passport was intended.

The information in this publication was based on the 1990 World Almanac. Therefore, there was no mention of the Islamic FIS Party in Algeria (page 152).

This also applies to all Mr. Koffler's political rambling. Algeria was mentioned as an international arbitrator between Iran and the US because that

SINCE 1911
Vol. 83 No. 42

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MCGILL DAILY CULTURE

Refusing to conform

An American feminist speaks on women's lives and literature



DAILY PHOTO: DAVID KENNEDY

American feminist Caroline Heilbrun

BY JUDITH WEISSMANN

Women's biographies, until the 1970's, made few appearances on American bookshelves, and most shaped their subject to conform to societal expectations.

At a lecture last month on writing about women's lives, Caroline Heilbrun, a pioneer in the field of feminist literary criticism, talked of the need to redefine the notion of biography.

Heilbrun, who has written eight detective novels and several theoretical books, quit her faculty job of 32 years because she felt "isolated and powerless" at Colombia University.

The move was certainly a protest against certain sexist policies in academia. Indeed, she said that she was tired of battling the 'old boy' network.

In an informal interview Carolyn Heilbrun, a fantastically lively woman, proved that life as an undergraduate student is only the beginning of a very long journey.

Daily: How did you feel about being asked to write Gloria Steinem's biography?

Carolyn Heilbrun: It would never have occurred to me and yet when she asked me, it seemed amazing. It was someone whose life was so different from mine in some ways and yet familiar enough in others, that it seemed an exciting idea. What was different was that she had been a media figure, she had been in grass roots politics, she was very beautiful—all that was very different.

We had gone to similar colleges, we were both feminists. A lot of people I know who are

writing biographies of women find out that they turn out to be racist, or anti-semitic. I couldn't deal with any of this and she isn't any of this.

In your book *Writing a Woman's Life* you left out the perspective of women of colour. Why? Because, as you know, the struggles of women of colour are quite unique.

Well that is exactly the point. I did mention Audre Lorde. It's a real problem, because at the time that I was writing this book and some short time before it was very hard to talk about the black experience if you weren't black.

You know, it's hard to talk about something if you're not it. I mean there was tremendous anger on the part of lesbians if you taught lesbian literature and we're not lesbian.

Personally I think this is crazy. I have been on panels with black women and have been condemned on the one hand for not teaching Alice Walker, and then when I said I did teach her, they said what right have I to teach her, to which my answer was she read Jane Eyre and George Elliot just as I did. But this has become a real problem.

bell hooks says that it is the place of everyone to talk about everything because everything is everyone's problem.

There is no question that this is true. But on the other hand, I think we have to talk about what we are best equipped to talk about. Now, I am happy to talk about black women in the States but I don't assume the right to do that, and if I did bell hooks

would be the first one I would hear from, I promise you.

At 21 years old I am starting to take a look at where I got my feminist perspective from, and I can really trace it back to one professor, one class and one reading experience. Can you do the same, can you look back?

It is a very interesting question but your point, about being able to trace it back to one particular book, one particular class, that's the important thing.

Let's say you sat in a class and you thought "that woman is crazy", but you listen to her, and then you're 35 years old, you're married, or no longer married, you've got a kid, you've got a job and your ageing and suddenly you think back and you

know what she was talking about.

Now in my case I just knew that I did not want that life, that I could not survive if I moved to the suburbs, for example. And everybody was moving to the suburbs, the pressure was from both sides of our families. And I just knew I couldn't hack it, alone in the house with kids.

Everybody in the suburbs was driving one kid to the orthodontist, one kid to the dentist, one kid to the cello lessons, you were a chauffeur, a housewife and a cook and I knew I was none of those things.

I also married a man, back in those terrible years, a man who could obviously deal not only with a woman who wanted a life and a job of her own in those days but who was bored to death. To him that was interesting. I felt all this and so when the women's movement came along, I was ready, I was waiting, I said, "where have you been all my life?"

Do you think that new gender identities have recently emerged?

Yes, but in the United States the industry that supports women looking 'feminine' is part of the gross national product. And men are buying into it too.

When I was young, the idea of a baseball player wearing a necklace, I mean, he would have been booted off the diamond.

We have a joke now in the States, maybe you have it too, it's cheaper to have a boy than a girl, because you only have to buy one earring. So men are getting into it now, deodorant, cologne, after shave, and so forth.

Look at weddings. I don't go to a wedding unless the people have lived together eight years and the woman comes trotting down the aisle wearing a white dress.

I want to stand up and say 'do any of you know the significance of a wedding?' There is a bridal industry that is worth two billion dollars in the States, and besides, people like ceremonies.

But the fact is that gender differences are essential to a huge consumer industry.

Well, in a world where we don't have as many ceremonies anymore...

We need new ones, and that's where I am. I want a new ceremony and a new rite of passage for women turning 50. The beginning of a new life. A time in which a woman is no longer trying to stay young.

disc reviews

Souls of Mischief "93 Til Infinity"

Out of East Oakland comes Souls of Mischief, part of the Hieroglyphics crew that let loose Ice Cube's cousin Del Tha Funkee Homosapien on an unsuspecting world.

Souls of Mischief are young, talented, and innovative with a mellow and funky groove that highlights cool jazz samples and some seriously sticky beats. Throw in a hyperactive rap style à la Onyx and you have a group that defines itself as a badder alternative to Southern Cali's new wave of hip hop artists—Pharcyde, Madcap and Freestyle Fellowship, to name a few.

If Souls of Mischief are at all representative of the new styles coming from the East Bay area, hip hop fans have a lot to look forward to in the near future.

—Snave

Mutha's Day Out "My Soul is Wet"

One of the band members in the group's press photo is wearing a sign on his shirt that frankly states: "my brain sucks—you should know that."

Hopefully your brain doesn't suck. Don't buy this. It's insipid adolescent garage rock in the vein of Pearl Jam. Be forewarned! Corporations will push plenty of this crap on you during the upcoming gift-giving season.

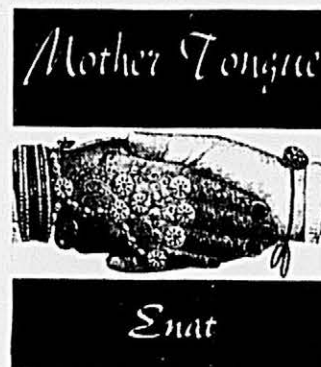
—Peter Parker

Mother Tongue "Enat" Amok

The sound of the group Mother Tongue is a combination of Ethiopian rhythms and more contemporary beats. Instruments as diverse as congas, bongos, timbales and the mbira enhance their music.

The group's diversity is apparent from the upbeat title track, to the slower "Maray Wolleye" and the jazz-influenced "Tigel". Mother Tongue's divergence from the mainstream comes through on the intriguing "Must Give Back". Though most of the songs on this album have English titles, the lyrics are mostly in the native language of the group's members. If you're looking for an enjoyable alternative to the norm, Enat is the album for you.

—Tafadzwa Kasambira



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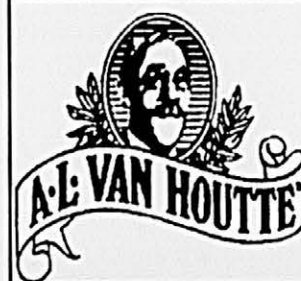
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PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - HOUSING

1 1/2 to rent on Aylmer St. Lease until September. Quiet building. Call Chris at 987-9611.

House to share with 2 others, Prince Arthur/St. Laurent area, newly renovated, bright, 10 minute walk from McGill, Dec. 01 or sooner, large room \$265, 848-6318.

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2 1/2 heated ideal for student semi-furnished near Metro Joliette \$340.00. 493-9361.

To share luxurious, bright, large 3 1/2 condominium with female non-smoker \$350/month (negot.). All included. 934-3756/845-2381 Angelos. St-Mathieu/Rene Levesque.

Unfurnished room to let in NDG. Female non-smoker. Linda 486-0834.

Chalet 3 bedroom near cross country trails, close to downhill centres, rural area, on lake. \$1500 Jan. 15 to April 15, Holidays optional 737-7779.

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3 - HELP WANTED

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Ticket to Vancouver for sale. Open, round trip, male, bargain. 849-4668.

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Need someone to talk to? That's what we're here for. Seven days a week, from 6PM-3AM, call **McGILL Nightline: 398-6246.**

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Conservatory) with experience teaching piano, theory, ear training and music appreciation. All ages and abilities welcome. RAYMOND 842-2820.

14 - NOTICES

Exam Drop-In is open Mon.-Thurs. 1-4 pm, Nov. 29-Dec. 9, Dec. 13-14, Rm. 07 to left of main Redpath entrance. Tips and handouts on how cope with and write exams informal no appointment or files.



If you don't wish to walk alone after dark, why not call Walksafe? 7 nights a week, Sun-Thurs 6:30PM to 12:30AM, Fri & Sat 6:30PM to 2:30AM. Call 398-2498.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

Questioning your sexuality? Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.

15 - VOLUNTEERS

Want experience with babies & pre-schoolers or with multiculturalism? Volunteer for Parenthese, a special playgroup for mothers & their young children Tues. or Thurs. (1:00-4:30pm) at CLSC Metro. Info.: Cyndy Spilberg 934-0354 ext. 354.

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Lobotomizing family values

Suddenly Last Summer at Player's Theatre



PHOTO BY: SUSAN MITZBERG

Susan Goldberg and Pierre Lipton

BY JOANNE BARRINGTON

If you are going to see one play this year, make it the McGill Players Theatre's production of *Suddenly Last Summer*, a Tennessee Williams piece. You'll be hooked from beginning to end. It's evil, it's got suspense, and the end is horrifying. This is Players Theatre at it's best.

The play is set in the depression and the story goes something like this: Violet Venable, an old matriarch, calls on a young doctor who is in need of financial assistance for a new surgical technique for mental patients. Venable agrees to fund his project if he assess her niece as a potential patient. The story builds in seediness as elements of the characters and their motives are revealed. Finally, a horrific climax is reached.

The acting is outstanding. Laura Denison plays the stubborn, angry, and very bitter Violet Venable. Her performance is incredibly convincing and her vast experience in McGill theatre shows. Susan Goldberg is equally impressive as Venable's niece Catherine. Her emotionally charged portrayal of a spirited woman trapped by her family is guaranteed to move any audience — possibly even scare them.

The supporting roles did not take away from the calibre of acting established by the two lead women. Kadey Schultz played Catherine's mother, Mrs Holly, a truly pathetic character.

Kadey describes her as "spineless and someone who's got more heart than brain. She's not very bright and has very little pride".

Pierre Lipton and Malcolm Jolley, who play the doctor and Catherine's brother respectively, are competent in their roles but are at times two-dimensional.

In general though, the acting is the strongest aspect of this quality production. When asked how she approached the acting when directing this play, Martha McGrath said she "let the actors discover the characters for themselves. I was the objective eye and was there to determine whether something worked or not. When it didn't work, I said something".

The set was designed by McGrath and is an experience in itself. McGrath said she wanted to incorporate into the set what the play calls 'the trails of debris'. She does this by constructing a recycled garden out of tin cans, newspaper, and metal wires. It is surprisingly aesthetically pleasing and displays two of the best looking artificial trees in the history of stage.

All in all, *Suddenly Last Summer* is definitely worth seeing. The theatre may need more seats if word gets out. Go and enjoy, but beware of the ending.

Suddenly last Summer runs November 16-20, 23-24, 26-27 in Players Theatre, Shatner building. All performances begin at 20h. Tickets are \$5 for students and seniors, \$10 for general public.

EVENTS

¿Que pasa?

Thursday, November 18
McGill Student Health Services presents Ben, HIV-positive, discussing life with HIV at 13h in Union 107-108. Free bagels, juice and info about safer sexuality. Bring a friend!

McGill Student Health Services presents STD/HIV/AIDS Awareness Day in Union 107-108 from 10h-15h Free bagels, juice, condoms, games and info. Winter Carnival Committee presents Pasta With Vlasta. Join us for an outrageous and funky evening of fine cuisine.

Preparations for the democratic election in South Africa & the role of the African National Congress after the election presented by Victor Mosche, the Canadian representative of the ANC. 19h in Leacock 232. Free.

International Socialists meeting: *Why the Cops are Getting Away with Murder*. Hall Building, 7th floor, Concordia University, 19h.

Shatki meeting, 16h30 at QPIRG, Eaton Building, 4th floor. Food Not Bombs organize around demilitarism, co-operation and feeding the hungry. Network with activists in support of social justice. 19h at Librairie Alternative, 2035 St. Laurent. Info 843-4528.

Friday November 19
McGill Association of International Students (MAIS): winter coat depot (free winter clothing for international students). Friday 14h-17h in Birks building. Centre for Developing Area Studies presents *Thirty Years of Development: A Retrospective* by Kari Levitt. 3715 Peel, rm. 100, noon. Ukrainian Students Association: Pyvo and Pyrohy at the CYM hall. Call Taras for more info at 737-0146. We're always looking for a new member.

Montréal Gospel Rock Ministry presents *Crossminded* and *Innocent Blood*. Come bop to Christian rock at Théâtre le Château, 6956 St. Denis. Call 852-4233 for info. \$8 at door.

Mass Marriage Extravaganza: benefit party for the public hearings on discrimination against gays and lesbians. At K.O.X., \$5. Come get married!

BSN is holding a movie night at 18h in Leacock 26. We're showing Spike's first joint, *She's Gotta Have It* and the 70's blaxploitation movie *Shaft*. Free! AIDS and the University series: "Don't Ask Don't Tell: Why Doesn't Anyone Talk About AIDS Anymore?" by NY activist Douglas Crimp. 19h in the DeSève Cinema, 1400 DeMaisonneuve Blvd.

Auditions

Calling all singers, dancers, actor, accompanists, choreographers and directors. The Savoy Society's Broadway Revue has been rescheduled to January. This is your chance to shine! call 342-9933/398-6826 for info.

Nine thirty-three eternal

The Phoenix Café reposes for Just A Moment

BY ROBIN NEINSTEIN

John Adams is not Sebastian Alexander.

John Adams is a confused and pressured playwright who decides to blow his brains out - not without encountering a few revelations along the way.

Sebastian Alexander is an enthusiastic, yet reflective, playwright who decides to invest his life savings and three years worth of work into a play entitled *Just A Moment*.

The crucial difference between Adams and Alexander, however, is the slight fact that John Adams is a fictional character. Alexander's work of fiction, that is. Confused yet? You should be.

In its simplest form, *Just a Moment* is a play about a playwright. (Is it just me, or is it

getting self-reflexive in here?) On a more intricate level, however, the play defies further description as a result of the context in which it is set — a non-linear netherworld between life and death, in which it is 9:33 eternal.

I am hesitant to further divulge my own interpretation of this absorbing and provocative production for fear of inhibiting your own viewing pleasure. You see, the real intrigue of the show is derived from this very ambiguity which the audience must deconstruct — a process mirrored by Adams' own rummaging through his past to find the "truth" that has driven him to suicide. What has made him so ashamed?

As his own creation, Sebastian Alexander (yes, he's an actor as well) plays John Adams

with an impressive amount of honesty and depth. One wonders how tied he is to his protagonist — not only as an actor but moreover as a playwright.

In the role of John Adams' own imaginary character come-to-life, Jennifer Cressey plays Evelyn Faraday with an almost parallel amount of devotion.

Steve Poch, as some strange and psychotic mime, unfortunately seems uncomfortable standing back in the shadows of the tiny stage space waiting for his scarce lines of narrative commentary. It must have seemed like an eternity for him, as it did for the audience (when we were reminded he was still there).

Regardless, I cannot help but endorse the efforts of Sebastian Alexander and do encourage all who can, to see *Just A Moment*, running Friday, Saturday and

Sunday at the Phoenix Café. No, it's not Tennessee Williams (yet) but seeing and supporting this kind of local talent is vital in maintaining Montréal's artistic community (not to preach, of course).

The café, as an artist's co-op, is an experience unto its own — very underground/avant-garde — worth a trip even if you miss the show. Alexander has already taken *Just A Moment* across Canada so this just might be your last chance to see this dynamic work-in-progress as it approaches its final draft.

The Phoenix Cafe is located at 3901 St. Laurent, right across from The Main - House of Beef. *Just A Moment* runs from Friday, Nov 19th, to Sunday, Nov 21st. The play starts at midnight and tickets are \$3 or \$5.